P88

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THE PRACTICAL PRINTER

SEPTEMBER, 1901

Published Monthly by the
INLAND TYPE FOUNDRY
Saint Louis, Mo., U. S. A.

A. D. W.

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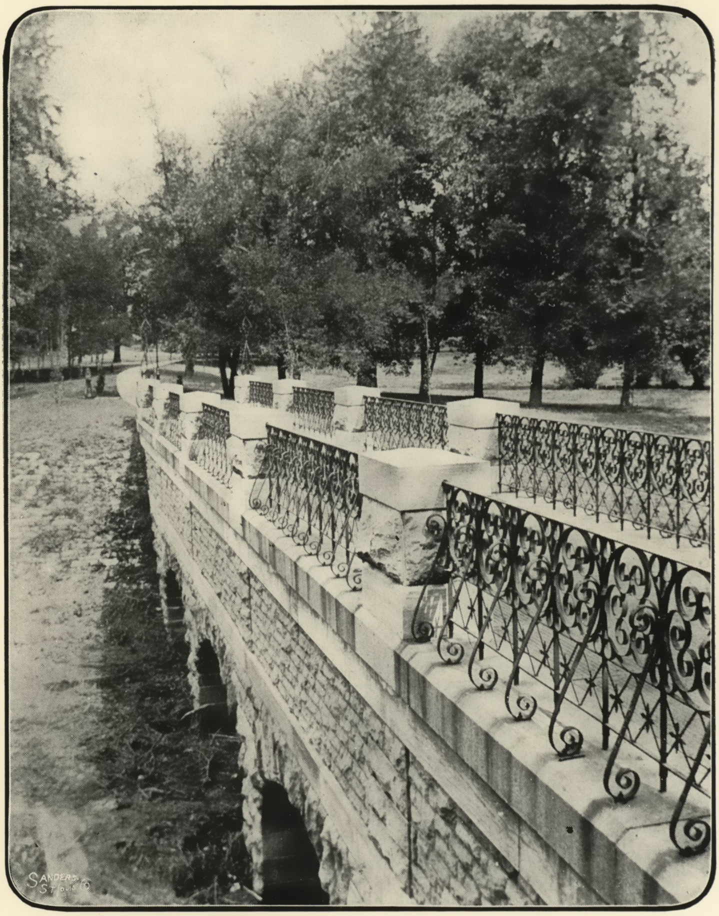
PERHAPS you have had a patron come to you with a job on which you estimated $115, and you cut down the work so he could get it for $100. You did it reluctantly. The last $15 represented the difference between a good job and an extra fine one—one that would attract the attention of his customers, and be a credit to both you and your patron alike. The $15 put into the extra finish were worth as much to him as the other $100. It is the same thing with type. The extra few dollars we put into the metal mean longer wear; the extra few dollars we put into labor mean a more accurate product; the extra few dollars we put into inspection insure your getting the very best material possible; the extra few dollars we put into designing faces and correcting them after they are finished, assure you the finest and most harmonious designs. Are you content to purchase second-class or third-class material? You know that you can get the best only from the

INLAND TYPE FOUNDRY
SAINT LOUIS AND CHICAGO


SANDERS ST. LOUIS

FOOT BRIDGE IN FOREST PARK

WORLD'S FAIR SITE, 1903

Half-Tone by
SANDERS PHOTO-ENGRAVING CO.
Saint Louis, Mo.

Photo by
E. W. Jobe, Little Rock, Ark.

The Practical Printer

A Monthly Messenger of Useful Typographic Tidings

VOL. 3 SEPTEMBER, 1901 NO. 9

Attainment of True Harmony in Color Combinations

PRACTICAL COLOR PRINTING—CONCLUDED—BY ED S. RALPH

In previous articles we have given THE PRACTICAL PRINTER readers information regarding complementary color-schemes relating to stock and ink. In this article, the last of the series, it will be the purpose of the writer to point out, by the generous assistance of Nature, some of the striking and harmonious color combinations furnished by flowers, trees, etc.

We have before stated that Nature never errs in matters of this kind. To be sure, there are some natural combinations that do not appeal to popular fancy with as much force as do others. Nevertheless, the matter of harmony cannot for a moment be questioned. There are the "loud" combinations, as well as the modest, quiet ones. Thus Nature furnishes color combinations that are thoroly harmonious and appealing to all people, no matter what their tastes in this regard may be.

Study is a very essential element to proficiency in any avocation. This applies with especial force to the matter of color combinations, and no one can reasonably expect to become successful unless the desire to become proficient is backed up by a willingness to study and a fondness for the work. It would require volumes to record all the harmonious tints, hues and colors to be found in the realms of Nature. We do not expect to do more than point out the pathway, put up a few guide-posts, and then leave the explorer to watch the sign-boards and keep on his journey of exploration.

If you are at a loss to know how to proceed to secure the best results on a certain color of stock, go to the flowers and trees. Nowhere will you find such rich and striking color-effects. Every one of these combinations is the embodiment of true harmony. As a restful tonic to a tired brain no better diversification can be found. For profitable results in color-harmony study its equal has yet to be discovered. Do not make the serious mistake of depending upon color combinations concocted by man. Study out your own color-schemes, true to Nature, and you will soon discover that your work has an added value, a higher tone and a more pleasing effect—that it has stamped upon it the rare beauty of truly artistic color-effects.

Take for a study in grays the oak tree. Here we find almost all shades of gray on the bark, some of which approach closely to black. We also find the silver, and some spots where a light reddish-brown is discernible. There are also the various shades of green in the foliage. From this what does the student learn? He discovers that any of the shades or colors harmonize when used in conjunction—that it is safe to employ any or all of them in his work.

Observe the sweet pea. Where can one find more delicate, yet forceful combinations of colors and tints than are contained in this collection? From this flower you can readily determine the proper proportions of the different degrees of color to secure the most artistic effects. The setting of these floral gems should not be overlooked—that is, the leaves and stems—for these colors can also be profitably employed.

There are the deep, rich tones of the pansy and the more modest, yet effective, ones of the violet. The different proportions of color are just right in every one of these flowers.

The sunflower and the modest, brown-eyed daisy teach us that yellow, brown and green are harmonious and pleasing when used in the proper proportion.

French cannas, those showy, gorgeous flowers, give the student an example of very striking color-effects. Here we see a bright, crimson blossom, in its setting of green, splotched with just enough of bright yellow to at once arrest the attention of the passer-by. Another species has the order reversed, and we observe the rich golden-yellow, streaked and spotted with different shades of red.

We might go on and write thousands of words describing the different flowers, shrubs, trees and weeds, but we prefer to have our readers study out these combinations for themselves and carefully analyze them. It would be unwise for us to point them out. Learn to be observing. We think we have given pointers enough in this series of articles to enable anyone who is at all studiously inclined to proceed along the lines laid down and make a success of color combinations.

Making Your Own Rollers and Roller Composition

By Robt. Rees

For the benefit of those who prefer to make their own rollers, I submit the following recipe. Every pressman ought to know how to make them; in fact, I would not consider a pressman fully competent who could not make good rollers in almost any weather.

Good glue	5 pounds
N. O. or sugar-house molasses	5 pounds
Pure glycerin	5 pounds
Powdered borax	1 ounce
Venetian turpentine	½ ounce

Take a piece of thin muslin, say about a yard square, place the glue on it, take up the four corners, and tie a string around it, submerge in clean, cold water to soak—if using a very thin glue, one-half to three-quarters of a minute will be long enough. Hang up to drain, two or three hours. When first hung up work it a little with the hands to get out the surplus water. When all the glue is perfectly pliable, put it into the composition-kettle and melt, stirring occasionally as it melts. After the glue is thoroly melted, cook it twenty-five minutes. Then add the molasses, and after cooking (and stirring thoroly) say five minutes to allow the syrup to become warm, add the borax, turpentine and glycerin, stirring while adding. Cook the mixture a few minutes, and pour off into vessels to cool. Three- or four-quart flat crocks make good vessels for this purpose. They should be clean and well oiled.

This composition will keep in this shape for months, and will make better rollers after seasoning a few weeks than if cast into rollers at once.

The above, together with the water taken up by the glue, will make 18½ pounds of good moderately warm weather composition. For winter use, add more molasses and glycerin, while for very hot weather, more glue.

I use a very fine, thin glue, more like French gelatin. If using thicker glue, it will, of course, need more soaking.

This makes the composition cost about 10 cents a pound. You can use cheaper ingredients, and run the price away down, and still make a very fair composition; but the better the materials the better the composition.

To cast rollers, have the molds slightly warm, not hot. In summer you may stand them in the sun an hour or so. Oil and lampblack them well. If the swab fits the mold moderately snug and you use plenty of lampblack, there will be no danger of getting too much oil in the mold, nor will you ever have any trouble in drawing the rollers.

I may add that the first essential in roller-making is to have a proper kettle in which to melt the composition. This is in principle the same as an ordinary glue-kettle, only being larger and deeper. If made entirely of sheet copper, it will be found to be better and cheaper.

The outside kettle should be made, say 14 inches in diameter and 15 inches deep, having a slightly raised top, with an opening therein 9¼ inches in diameter.

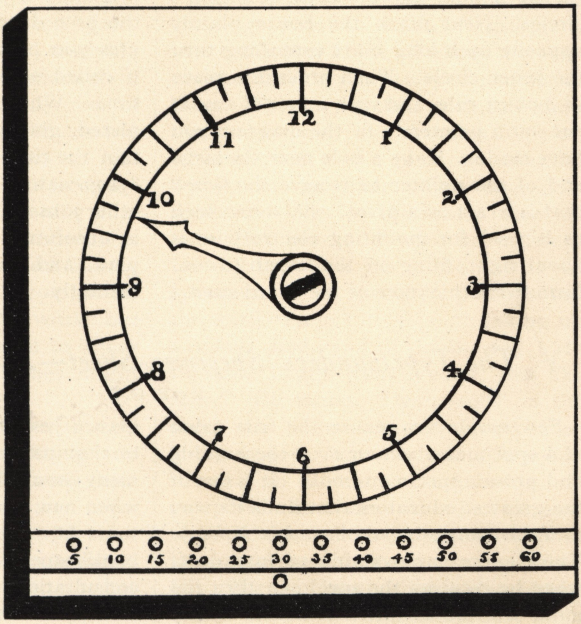
The composition (or inner) kettle say 9 inches in diameter and 14 inches deep, with a collar soldered on one inch from top. This will hold about 25 pounds. The inner kettle can be made with or without a lip, but a lip is liable to be broken off.

If using steam to cook with, it should be so arranged that the end of the steam-pipe does not rest on the bottom of the kettle, as it will soon wear a hole there. It will be better to put a wooden plug in the pipe and bore a number of small holes in the side of the pipe about an inch from the end. The wood plug can rest on the bottom of the kettle.

Recording Time on Jobs—A Printers' Stop-Watch

By Frederick W. Clough

In most composing-rooms to-day where there is any pretense at "system," some kind of a "time-ticket" or "job-docket" is given out with each job, to be filled out by the compositor, and returned with the copy, following the job all the way thru, and finally reaching the counting-room when the job has been delivered—properly filled out with the time of each department. There are many forms of time-tickets in use, some of which are gotten up very elaborately, with ruled spaces for every five minutes of the working day, denoting the time when the job was started and finished, while others, not so elaborate, show only the total time occupied for the different operations, such as composition, reading proof, locking-up, etc.



The compositor who is supposed to do all kinds of composition and stone-work is very often "called off" from the work he has in hand, to lock up a form, take a proof for a customer, or something else that detracts his attention from the original job. This may happen a number of times before the job he has started is completed. By the time he has finished his job he very likely finds it difficult to tell *exactly* what time he started on the work, or how much time he has had on other jobs since commencing, unless he has kept some sort of a memorandum.

The following illustration will show a scheme for a printers' "stop-watch," which will show at a glance the time of starting on a job and also the time that has been used for other work while the original job was in hand. It saves all memorandums, and shows the *accurate* time of commencing, with no chance of a mistake and no guess-work. As soon as one job is completed, it can be instantly set for the next job, and no time is lost. It is very readily made, and the materials used may be found in almost every print-shop. Proceed as follows:

Procure a piece of board about 3½×4 inches and ⅛-inch thick (a piece of cigar-box wood will do very nicely); with a pair of dividers describe a circle 3 inches in diameter, leaving equal space at the sides and top, with a wide margin below; then describe another circle ¼-inch inside the first circle; now divide the large circle accurately into twelve spaces and carry the dividing-line beyond the inner circle as shown; this divides the "watch" into hours only; now proceed to sub-divide the hour spaces into ½- and ¼-hours as shown, carrying the dividing-line for the ½-hour to the inner circle, and the line for the ¼-hour half the distance between circles. Next mark the hours plainly opposite each long mark extending thru the inner circle. Then procure a piece of 2-point rule, and with a pair of shears cut out a pointer to fit the diagram you have made. Make a hole near the large end of the pointer to receive the screw that is to act as a pivot. (A screw such as is used for mounting electrotypes is about right, filing off the length to conform to the thickness of the board used.) Next mount the pointer exactly in the center of the circles and regulate the screw so that the pointer will not move too freely, but will remain in the position where set. Now, on the lower half of the board, under the circles, make twelve holes as shown, of equal distance apart, and just large enough to receive a common electrotype nail, and mark the slip off into 5-minute spaces. One more hole under the one marked 30, to hold the pin when not in use, and the "stop-watch" is ready to fasten to your frame in a convenient place.

When you are asked to break into your original job you simply insert the pin in the hole denoting the number of minutes you have been on other work, and if called several times, "peg up" each time. When the original job is completed, glance at the office clock, ascertain the time of starting as told by the "stop-watch" and deduct the time on other jobs as indicated by the peg. There is absolutely no "guess-work" to this plan, and no time is lost, as it is set instantly.

The Typefounders' Specimen-Sheet—Its Use and Abuse

By E. G. S.

Few employers realize the true value of a specimen-sheet, or even the humble and prosaic specimen-book. It is one of the greatest educators that finds its way into the composing-room *(when it does)*. The average employer or superintendent, when he receives the specimen thru the mail, will either throw it in the waste-basket, or put it up on a shelf with other matter, and let it stay there for the office-boy and bookkeeper to look at and regale themselves by gazing at the "pretty" types, when he might put it to a more profitable use by placing it within reach of the compositors and permitting them to look over it in their leisure moments.

It seems to be the custom of a great many employers to keep these valuable documents secreted, for fear that they may have a call for the type that they display. This is a mistaken idea. The practical job-compositor recognizes at a glance just what the value of a letter is to that particular office, and his judgment should be taken into consideration when new type is ordered. Often, when some new face or series is bought, the bookkeeper and janitor are called into consultation, and a letter is bought that will try the soul of most of the men in the composing-room, as well as being almost useless for the average run of work that the office does.

Again, when a new series *is* bought, the specimen-sheet is carefully put away, so that the compositors cannot see it, and the practical adaptability of the face has to be found out by experiment, and this is a loss of time to the office. Take the new Blanchard series for instance. In getting up a job a compositor makes a mental map of the work before he sets it—this line in 24-point, that in 12-point, and so on. Now with Blanchard, if he doesn't look out, he will have a job set much bolder and more crowded than was intended, and that means a changing by the compositor, if he has any desire to make his work look presentable. Of course, there are men in job-offices that don't care what a job looks like so long as it gets up, and they "thank goodness" when it is done, for they had no idea they could get it up, and "only took it for a bluff." Of course, these men would not have any use for a specimen-sheet anyhow; but it is to the men who do their work knowing that they have got to do it and might as well make it look as good as possible, that the sheet is valuable. They will pore over it again and again, and note how it is gotten up, studying the different sizes and the method of display, and making a mental note of what the series is good for. If one has the specimen-sheet one knows to just what use to put a face. Some faces are useful for some things and totally unadapted for others, and the founder finds this out before anybody else, and that by expensive experience. The compositor should have this guide in his work; but some proprietors do not seem to think so—they are so afraid that they might be asked to buy something.

I have found that every sheet is valuable as a guide in most anything you want to get up. It will give you guidance often not available in any other way. Some foremen will say, "I want my men to be original, not copyists." This is another fallacy. No man who has any brains will copy a specimen, and the man who will couldn't originate if he wanted to. The specimen-sheet enables them to do better work, and thereby earn more money for the office, but such foremen can't seem to see this at all. A great many foremen think that they ought to hide everything like this, to make themselves the great moguls when they have a huge pull and not enough practical ability to handle cotton bales.

Many a nice and useful face has been condemned by a foreman or proprietor, because he has seen fine work in a specimen-sheet and the compositor has not gotten the knack of using it Some faces will stand a border, others will not; some want a rule, others nothing; this is found out by the founder and indicated in the specimen-sheet. The ones to know these points are the compositors, and not the bookkeepers and solicitors who have the access to the sheets that the compositors should have.

Altogether, the specimen-sheet is an expensive item, which does not seem to achieve the object it is intended for, and all thru the hindsight of the employers who think they have foresight enough to forestall any requests to buy.

Another abuse is that of letting the sheets get into the hands of customers, who think they know all about the business because they have a specimen before them. They lay out their work, and mark this line 48-point, and that line 10-point, when 18-point won't go in one case, nor 6-point in the other. This invariably spoils the job, for the reason that the man does not know what he is doing. He will lay out a job to the size of the specimen. The specimen perhaps has the word "Pants" in 36-point, taking up a whole line, and it looks well. He thinks, "That's what I want; just like that." He writes "Overcoats!" in the same size. Now what is a compositor going to do? Customer wants 36-point; it won't go in—out of the question. If compositor uses some other face the customer kicks, and the foreman wants to know why he didn't get what he asked for. The poor compositor is blamed and cussed all around, simply because some man has been pleased with a specimen, and wants something like it, but does not know there are impossibilities in the printing business.

The man who gets the best work is the one who comes into the shop with the copy of his job, and says, "Get me up something nice; I leave it all to you." Nine times out of ten this man will get something better than he ever saw before. He doesn't know Gothic from a sawbuck; he knows he doesn't know, and says so, and doesn't try to tell the man who has to set his job what he wants it set in. He may say, "I want this big, or that big," but he leaves it all to the compositor to arrange it so that it will *look big*, even if it is not in ten-line type.

I think that if the employers would put the specimens where they can be gotten at by the force, and encourage the men to examine them, they will do a favor not only to the compositors but to themselves as well.

Cleanliness is Next to Godliness, Even in the Printery

By Chas. Billings

"What is the use of sweeping and cleaning up all the time?" said the little redheaded man who sat at the editor's desk with a paper before his eyes, a pencil over his ear and the stub of a cigar in his mouth. "We never have any lady callers and the men who call are no better than the rest of us."

The office was situated on a side street. The windows were so dirty it was almost impossible to see out. Our attention from across the corner had been drawn this way by a large sign, with gilt letters on a black background, which bore this inscription:

Fine Job Printing

The Pioneer Printery

And we had sauntered over to pay the office a visit. The office boy had just started a fire, and the editor's remark was in reply to a question as to whether he should sweep or not, and with this rebuke the boy went to the stone and began straightening up things in general. He unlocked a form and threw the furniture into the case without sorting, and then shoved the job over beside several others to get pied or picked to pieces. Things were piled all over the floor, pied type was lying in the windows and on the stones, and the office showed a lack of system. 'Tis true that no lady would ever care to enter the door of such a dirty shop, and, for that matter, no gentleman would care to repeat a visit. We noticed that the proprietor didn't look as if he had a prosperous business. It is just as easy to keep a printing-office clean as it is to allow things to get scattered about and the dirt to accumulate. The neat, tidy offices are the ones that have the callers whose patronage it pays to favor, and therein is where artistic printing is done.

Norway, Maine, July 22, 1901.

I notice that the discussion about the mechanical construction of the letter I is like Banquo's ghost—it keeps bobbing up, apparently when not wanted.

I'm willing that they should talk about it and reform it, *a la* Carrie Nation or by other method, but the talkers and writers have overlooked penmanship. Probably more work is done in writing than in printing, *i. e.*, for first copies, and the lower-case dot is a great aid in the deciphering of manuscripts. The folks who wish to abolish the dot offer us no valuable substitute for it.

Let us look at an instance. I had a letter from a friend introducing me to a third party, a gentleman named Minney. The penmanship as I deciphered it was Mermey, but after going over it several times I discovered a dot strayed away in the midst of the word, again in the line above, and then I remembered having heard of Mr. Minney.

Lower case i, e, m, n, r, and even a, c, o, s and u, are frequently made so that it is hard to distinguish where one leaves off and the other begins. When i is involved in the consideration, that little dot becomes a sign by which to unravel the whole mystery. Editors who get all kinds of copy from many different sources would be very loth to give up even so little a thing as that dot—misplaced tho it often is—which can help them in making plain the dark places in human writing.

I wish that some genius would invent a practicable way of making y and g, h and b, o and v, n and u, and many others, so that the written letter would possess a distinctive feature by which one might tell it from some different letter without being puzzled about it.

D. C. Clark.

Peterboro, Ont., Sep. 7, 1901.

Please send me The Practical Printer for one year; find enclosed 25 cents. It is a good thing, the best for its size and age I get. Pity you would not enlarge it and make the fee, nominal as it now is, 50 cents. F. H. Dobbin.

Berlin, Canada, Aug. 21, 1901.

Each number of The Practical Printer is worth the price of a year's subscription.

Starnaman Brothers.

The Practical Printer

PUBLISHED BY THE
INLAND TYPE FOUNDRY
SAINT LOUIS, U. S. A.

Subscription, 25 Cents per Year
Advertising rates furnished on application.
All letters relating to articles, communications, etc., should be addressed to the "EDITOR OF THE PRACTICAL PRINTER."

IN THIS number of THE PRACTICAL PRINTER we show the Caslon Old Style Italic, a very useful companion to the popular Caslon series. In presenting it, it is but fair to state that this face has been almost entirely recut. The original Caslon Old Style Italic, cut by Caslon I, differed so much in slope, width and weight, that it did not always harmonize with the Caslon, or even with itself. While we have purchased the right to cast this face, the changing and correcting we have done, amounting to nearly the entire recutting of the face, make it differ considerably from the original. We think printers will agree with us that the new Caslon Italic is a vast improvement over the old, and much to be preferred thereto. In this connection we wish to state that the face is cast in an entirely new manner, the overhanging parts being supported in such a way that it is almost impossible for them to break off. This innovation will be appreciated by the printer who has had occasion to complain of this class of letters, and he need have no hesitancy in purchasing the Caslon Italic, in view of his past experience with other sloping faces. The Inland Type Foundry may always be relied upon to be the pioneer in the introduction of improvements.

The Caslon Old Style Italic is made in fifteen sizes, including, in addition to those herein shown, the 7-point, 9-point and 11-point sizes (which are not sold in job fonts). The face is, as a matter of course, cast on Standard Line and Unit Sets, for which reason alone the printer will prefer to buy our casting.

Other typefoundries claim to have been the original producers of the Caslon Old Style, but the Caslon Type Foundry, founded by the originator of this face, has frequently and in the most emphatic terms stated to the public that the Inland Type Foundry is the only concern in this country which has purchased the right to make this face, and that all other faces claimed as being the original Caslon Old Style are piracies.

"EVERYTHING comes too late to those who wait," is Elbert Hubbard's revised version of an old saying. It applies with equal force to every business undertaking. The printer who waits until his competitor has taken advantage of improved material and methods in the conduct of his business, before he decides to do likewise, is very liable to awaken to the fact that he is "too late"—the "other fellow" having captured the trade. This is also true in the typefounding business. The other fellows have now discovered that Standard Line type has great advantages over the old lack-o'-system kind. But their "discovery" has been made too late. While they were discussing whether it would pay to change over a lot of old, obsolete faces, to a semblance of a lining system, the Inland Type Foundry has suddenly sprung into the leading position in the typefoundry world, and its product is now recognized as the standard by the best printers of the country. It is simply another case of being too late. If you don't believe Standard Line is a good thing, just ask our competitors—they'll tell you; or if they won't tell you, they'll prove it in some other way.

IF YOU are so unfortunate as to be compelled to buy type not cast by the Inland Type Foundry, you ought to ask the manufacturers of it to throw in a pair of scissors, to use in working with their material. While the other foundries need to distribute scissors, the Inland Type Foundry is engaged in calling them in.

A GERMAN exchange varies the old saying that "the pen is mightier than the sword," by remarking that "the linotype speaks a mightier language than do Krupp's guns."

PATENT STEREOTYPE BLOCKS

If you use plates we would be glad to correspond with you. We make patent blocks, and ours are the best that can be made. Instead of the ordinary soft mahogany, we use the very finest hard mahogany that can be purchased, and it is seasoned over two years in our lofts before being used. The blocks are made by skilled mechanics, and are of the best design and construction. All the small parts are made in our own factory. We can furnish blocks in any quantity on short notice, and will quote you prices that will secure the order. In asking for quotations, please give the outside dimensions or those of the largest and smallest plates to be used. Also state if you wish wood or iron blocks, and how many you require.

Our readers will remember the article on, and illustration of the lay of, the "Practical" space case, printed in our last April issue. It may interest and please them to know that this case is now manufactured by the Hamilton Manufacturing Company, Two Rivers, Wis., and that it is sold at the same price as the old-style space case. Every up-to-date office should have a set of these cases, as they are far superior to the old system. They can be procured thru any dealer in printing material.

We wish to remind our readers again about our old-scissors contest (see our last July issue). Quite a number of the users of Standard Line type have sent in their discarded scissors and explanatory letters telling why they are no longer a useful tool; but the more the merrier. We want the contest to be an interesting one. There are eight prizes, aggregating $22.00, which are worth striving for. The contest closes October 31, next, but we would like to see as many contributions as possible sent in before that date.

A paper out in Kansas recently suspended publication for two weeks, for the reason that, as the editor said, "the weather was so hot the rollers wouldn't work."

We do not advertise to keep our names before the public. We do not advertise for our health. We do not advertise to show people how smart we are. We advertise to get returns. If we don't get returns, advertising is a delusion and a snare. It is results that count. Theories are all right, and faith is a very beautiful thing, indeed; but theories won't pay rent, and faith gets pretty weak in the knees if it isn't backed up with facts. When an advertiser pays hard cash for his advertising space, he ought to expect returns of the same character, and they should not be such a very long time coming, either.—[*Bakers' Helper*.

"The Story of Papermaking" contains 136 pages, handsomely illustrated, and begins the story 2000 years before the Christian era. It is both entertaining and instructive, and every printer, binder, pressman, engraver and papermaker can secure one free by sending his address to the J. W. Butler Paper Company, 212 Monroe Street, Chicago.

The Inland Type Foundry, of Saint Louis, wants old scissors, and sends out the request in a neatly printed folder. The Inland leads in unique advertising and keeps some of the older foundries guessing what will come next.—[*Caxton Caveat*.

Portsmouth, Ohio, July 10, 1901.

I am pleased to hand you check to pay for the invoice attached, and wish to say that the quickness with which you filled the order is actually surprising.

In a few days I shall send you some specimens of work that I have done with your Caslon Old Style series.

A drummer for the "trust" house happened in my office when we were laying the Caslon, and he seemed to feel greatly hurt that I should send to Saint Louis for the type when their concern "made the only original Caslon." Comment is unnecessary why you received the order.

William Eskew.

New York City, July 29, 1901.

Your type gives utmost satisfaction, and the monthly visits of your valuable little magazine, The Practical Printer, are eagerly looked for. The cover of the July issue is a gem. Don't pass me by when sending out any new or old specimens, announcements, etc., as I really can't afford to miss a single one.

Frank P. Jewett.

LANCASTER, PA., July 23, 1901.

Your Caslon fonts arrived last evening, and they are now carefully laid in the same cabinet with five sizes of the same face previously gotten from you. I have a great run of work requiring Caslon, and as soon as cash can be spared shall have all the sizes, altho with these eight sizes I have practically a good series. It is a *grand old letter*, and far surpasses the antiquated casting furnished by the older foundries. I handled it about seven years ago, and found their product impractical in commercial work, owing to its large shoulder; the latter being as much as 8 to 10 points on several of the larger sizes. On bill- and letter-head work, of say 8 to 8½ inches width, with the then prevailing "long-line-short-line" style of setting, it was impossible to accommodate more than three to four lines of MacKellar's Caslon, but with Inland remodeled and up-to-date Caslon it is possible to set lines very closely wherever and whenever such is permissible. You will recognize your Invitation Script above on this heading; and this series, too, has earned its cost several times over. It is as good as ever.
D. B. LANDIS.

IROQUOIS, ONT., Aug. 2, 1901.

Am placing an order for all of my type, that I am putting into a little job-office in a neighboring town, with Miller & Richard, Toronto, who handle your goods. Altho but a modest order, I can assure you, if the new business succeeds, it will be but the beginning of larger demands on your material in future. Have studied the books and circulars that you have been sending from time to time, and am now convinced that your system is all right. I believe I am starting right with nothing but Inland material in my print-shop.
D. E. WHITNEY.

NEW YORK CITY, July 22, 1901.

Since adopting your Blanchard Series in this office the scissors have been relegated to the scrap-iron heap. I am only sorry that the office cannot be equipped thruout with your type at present, but hope to do so gradually. Since the introduction of your type in this office two prominent advertisement writers have become its customers, solely on account of having that clear-cut and easily read type, Blanchard. *Your product is undoubtedly a money-maker.*
JAMES J. PENDERGAST.

LOUISVILLE, KY., July 23, 1901.

We take pleasure in informing you that it will be unnecessary to longer continue the printing of our advertisement for job printers, as we have received a great many inquiries thereto. We thank you very much for your courtesy.
F. C. NUNEMACHER.

LITTLE ROCK, ARK., Aug. 26, 1901.

Please stop that advertisement for a foreman for the *Democrat*, now running in THE PRACTICAL PRINTER. Your paper certainly covers the field, as we are receiving letters upon letters, while the position is already filled.
ARKANSAS DEMOCRAT COMPANY.

YAZOO CITY, MISS., Aug. 26, 1901.

We have received a great many applications to our ad. in the August number of your paper, and have secured competent help, so thank you very kindly and will ask that you please discontinue the same.
MISSISSIPPI STATIONERY COMPANY.

DECATUR, ILL., July 20, 1901.

We have found your little paper the *best* advertising medium we ever used, in fact, better than the *Inland Printer* for our purpose. It seems to be well circulated.
MARQUAM & WILDER.

WICHITA, KAN., July 9, 1901.

I have everything Inland in my office and want to keep *in line*. Inland type cannot be praised too much.
A. G. MCCORMICK.

HELP WANTED

WANTED—A competent, high-grade, up-to-date job-compositor; none but first-class men need apply. Address, giving full particulars, P-18, care of THE PRACTICAL PRINTER.

WANTED—Expert photo-engraver; also an artist, who might later desire interest in the business on profit-sharing plan. FISHBURN ILLUSTRATING COMPANY, DALLAS, TEX.

WANTED—Good, swift, union job-printer; one who is strictly sober and thoroly reliable; small salary, with chance for advancement; references required. POST PUBLISHING COMPANY, OPELIKA, ALA.

WANTED—A neat job-compositor for an up-to-date office in Chicago; must be competent to set up all kinds of work in a tasty manner; send samples of work set from manuscript copy only; a steady job for a steady man; state wages and last place employed. Address, B. E. D. 53, 3032 S. Park Ave., CHICAGO.

WANTED—Good, all-around man able to set job work artistically; must also be able to run job-press and special printing machinery; no incompetent or high-priced man need apply; state full particulars in first letter, sending samples of work and stating wages desired, and present location. Address, EWELL JOB PRINT, BROCKTON, MASS.

SITUATIONS WANTED

SITUATION WANTED—First-class job-compositor and specialist on blankbook work desires to make change; good reference and strictly steady; must be in or near Chicago. Address, P-14, care of THE PRACTICAL PRINTER.

WANTED—Situation by first-class job-printer with capital to take an interest in business; ten years' experience; understands all kinds of work and making up; A-1 references. Address, H. P. C., 45 North Mill Street, LEXINGTON, KY.

WANTED—First-class job-printer, make-up and all-around man wants situation; has held foremanship of town office over ten years; can take charge of English or German office. Address, P-1, care of THE PRACTICAL PRINTER.

WANTED—Position as manager or foreman of an up-to-date job- and book-office, by an all-around man, who possesses originality as well as long experience; can make accurate estimates, select stock and material; samples furnished. Address, P-7, care of THE PRACTICAL PRINTER.

SITUATIONS WANTED

WANTED—Position as job-compositor; five years' experience, young, unmarried, sober, union. RICHARD McARTHUR, care of Beall Printing Company, Asheville, N. C.

WANTED—Pressman, having a first-class, all-around, practical knowledge of pressroom, desires steady position with house doing good work; capable of taking charge; seventeen years' experience; married; union; reference. Address, P-6, care of The Practical Printer.

WANTED—An A-1 all-around job-compositor desires change of situation; seven years' experience in first-class office as first job-compositor and stone-man; neat and up-to-date ideas; superior on ads.; reference as to ability and character; permanent position only; Pennsylvania or adjoining states preferred. Address, P-9, care of The Practical Printer.

WANTED—In Northern Illinois or Southern Wisconsin, a permanent position as foreman, by a first-class all-around job-printer and platen pressman; fifteen years' experience, four of which acted as foreman of up-to-date job-office doing large amount of work; strictly temperate and reliable; samples and references furnished. Address, P-8, care of The Practical Printer.

WANTED—Strictly up-to-date designer, who can estimate, handle force economically, wishes steady position as manager, superintendent or foreman; now superintendent of house handling 100 people, desires change, where services will be appreciated; married, temperate, Christian; references given and required. Address, P-4, care of The Practical Printer.

WANTED—Superintendent of four-floor, high-grade printing establishment, desires change November 1st; strictly up-to-date job-compositor and critic, designer, harmonizer of colors; has increased production of present establishment 42 per cent; original system of keeping cost of production; married, sober and hard worker; salary $1,800; best references. Address, P-12, care of The Practical Printer.

FOR SALE OR EXCHANGE

FOR SALE—Patent electrotype blocks, good as new, 4¾×6⅜ and 8½×11¾, twelve of each; cheap. CHARLES E. LeCOUNT, Cincinnati, Ohio.

FOR SALE—Printers, send for my big list of bargains in type, borders, ornaments, printers' material, etc. CLAUDE O. FUNK, Wichita, Kans.

FOR SALE—Hoe drum press, 27½×34 inches, two rollers, rack and screw distribution, tape, rear delivery, air springs. GEORGE RICHARDSON, Kaukauna, Wis.

FOR SALE—Printing plant worth $8,000, doing about $1,200 business per month, for $4,000 cash, or $4,500 part cash; a bargain. Address, P-2, care of The Practical Printer.

FOR SALE—One font 36-point Boston Script, 5A 12a, cost $10; one font 48-point Boston Script, 4A 10a, cost $12; used very little; good as new; $5.00 takes both fonts. CHAS. S. BEELMAN, Fremont, Ohio.

FOR SALE OR EXCHANGE—What offers for this lot: William's Imposition (illustrated construction of book forms, margins, etc.), new; White's Multi-Color Chart; one volume *British Printer* for 1900-1901; also nine months of *American Art Printer* for 1893; will exchange the lot for good camera, etc. Address, HENRY HAGEN, 6 Humboldt Place, South Boston, Mass.

FOR SALE OR EXCHANGE

FOR SALE—A 2½-horsepower Monarch gas or gasoline engine; run nine months; now running and in good condition; can deliver October 21. J. W. SHUMATE, Lebanon, Ind.

FOR SALE OR EXCHANGE—A 5×8 Rochester camera, new, and a complete amateur photo outfit; would exchange for job press. Address, J. E. C., 6219 S. Seventh Street, Saint Louis.

FOR SALE—$375 cash and $80 in ten months buys a half interest in good job-office of Oklahoma City; will invoice $1,200; good reasons. Address, GEO. S. WALKER, 201 Grand Avenue, Oklahoma City, O. T.

TO EXCHANGE—We want to exchange 12 different printers' advertising blotters (which paid us) for same number of printer's ads. in two or more colors (blotters, cards, etc.). STARNAMAN BROTHERS, Berlin, Ontario.

FOR SALE—Having just bought a Miehle, we have for sale a fine Cranston cylinder press, large enough to print six-column, four-page paper; press in splendid condition. HOME JOURNAL PRINTING COMPANY, Lafayette, Ind.

FOR SALE—Two flourishing country weeklies near Saint Louis, printed at one office; paying business; good job department; some cash necessary; good reasons for selling. Address, WIEGAND BROTHERS, New Athens, Ill.

FOR SALE—Job-printing and mail-order business; price $5,000; if you are willing to pay what it is worth, write; will not be sold at a discount; proprietor's health is good; business making money. Address, P-5, care of The Practical Printer.

FOR SALE—Two lots (25 pounds each) Long Primer German, and one font Long Primer Condensed German Title, all old body; body type in two pair cases, job letter tied up; all f. o. b. Cleveland for $7.50. HORACE CARR, Cleveland, Ohio.

FOR SALE—Job-office; city of fast growth, wholesale center, 13,000; office netting wages and about $1,000 per annum; invoice about $2,000; sell at invoice; other business to attend to; come and investigate; if not as represented will pay expenses. Address, P-3, care of The Practical Printer.

FOR SALE—The best job-printing proposition in Dallas, Texas; doing a business of $10,000 a year, without soliciting; can be had for $2,500 *cash;* purchaser must be first-class printer or employ one good man; don't answer unless you have the cash; proposition open for two weeks. W. H. CHATFIELD, 301 Commerce Street, Dallas, Texas.

A BARGAIN—The following mailing-list material will be sold cheap for cash: A Cincinnati Washington hand-press, 25×39; two McFatrich mailing-machines; 45,000 pounds of Linotype metal (in names and addresses); 726 zinc mailing-list galleys, 45,000 wood reglets, for spacing names and addresses; 5,000 wood rules, and a great amount of furniture for filling out galleys, etc. Address, O-4, care of The Practical Printer.

FOR SALE—*Bona-fide Snap*—Good modern office and newspaper in a western mining camp; city doubled in population in two years and still growing; fine opening for business newspaper man; office earned $2,500 in past year; an orchard that requires my personal attention is the reason for selling; business can be doubled easily; will give all details required to legitimate possible buyer; part of purchase price can remain if desired. Address, P-10, care of The Practical Printer.

FOR SALE OR EXCHANGE

FOR SALE—Job-printing office, nearly new, at a bargain. Address, A. J. NEIDIG, 323 E. Second Street, MUSCATINE, IOWA.

FOR SALE—A 2-horsepower Shipman automatic steam engine, good as new, guaranteed; cheap. Address, NEWS, FARMINGTON, MO.

MISCELLANEOUS WANTS

WANTED—Three second-hand linotypes in good condition. Address, with full particulars, P-16, care of THE PRACTICAL PRINTER.

WANTED—Small Washington hand-press in good condition. Address, giving size and price, J. H. K., care of THE PRACTICAL PRINTER.

WANTED—To purchase a good paying newspaper plant, in whole or part, in a county-seat town. Address, P-11, care of THE PRACTICAL PRINTER.

WANTED—All who are in favor of simplified and improved spelling to send their names and addresses, per postal, to H. R. B., 232 Irving Ave., CHICAGO, ILL.

WANTED—A small or medium-size Washington hand-press in good condition; state size and price. STATE JOURNAL PRINTING COMPANY, MADISON, WIS.

WANTED—Large Chandler & Price Gordon press; must be in good order; state lowest cash price. STANDARD PRINTING COMPANY, 821 Penn Ave., PITTSBURG, PA.

WANTED—A second-hand photo-engraving outfit for daily newspaper; must be first-class and cheap. Address, with full description and lowest cash price, P-15, care of THE PRACTICAL PRINTER.

WANTED—We get out a monthly blotter, and would like to exchange specimens with others getting out similar advertising. STANDARD PRINTING COMPANY, 821 Penn Ave., PITTSBURG, PA.

WANTED—Web-press, with stereotyping outfit, to print eight-page seven-column paper; must be modern and in first-class condition; state the lowest cash price. Address, P-17, care of THE PRACTICAL PRINTER.

WANTED—To communicate with one who has about $600 to invest in a well-established weekly and job-printing plant in best mining district in New Mexico. Address, WILL MENTS, 420 S. Arno Street, ALBUQUERQUE, N. M.

PARTNER WANTED—I would like to correspond with some reliable party, to interest him in starting a one-cent daily paper in western New York; clear field; fine inducement to make money; typesetter preferred. Address, P-13, care of THE PRACTICAL PRINTER.

WANTED—Copper shells; they must be clean, large, free from dirt, dross, and be tinned. The highest market price paid therefor. Untinned shells and clippings not wanted at any price. Send samples and state price and quantity to COPPER, care of THE PRACTICAL PRINTER.

WANTED—To lease a daily and weekly paper or weekly in good field for daily; would be glad of an arrangement whereby I could be relieved of all connection with, or responsibility for, mechanical department; or would accept editorial position paying $1,200 or more; large experience, qualified to fill almost any position on daily or weekly. Address, BOX 22, VINCENNES, IND.

BUSINESS NOTICES

NEWSPAPER BROKER—Sellers, buyers write A. H. SMITH, EARLVILLE, ILL. Original methods.

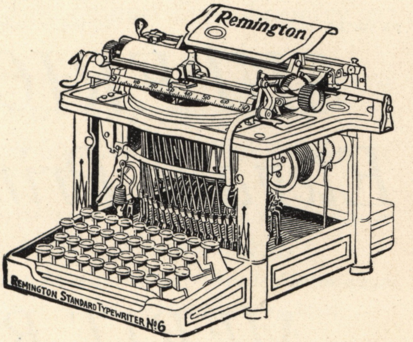
THE INLAND JUSTIFYING LEAD CASE—Look well into the merits of this case; it is one of the surest labor-savers you can put into your office. Made by INLAND TYPE FOUNDRY.

UP-TO-DATE TYPOGRAPHY—Modern job designs and color-schemes made for progressive printers. State your wants and send for prices to J. E. C., 6219 S. Seventh St., SAINT LOUIS, MO.

REES' EMBOSSING COMPOUND—This is a paste-like preparation for making counterdies for embossing, which after several minutes' exposure to light and air becomes hard and stonelike, is easily applied, without heat, and greatly reduces the cost of embossing; can be used on printing presses as well as on embossing machines; put up in cans containing nearly double the usual quantity; will keep for years. Price, $1, net per can. REES & SON, manufacturers, KEOKUK, IOWA. Sold by INLAND TYPE FOUNDRY, Saint Louis and Chicago.

Do You Write Ads?
We Save You Money, Time, Work, Worry
Write us to-day for valuable information—free
HARPER SYNDICATE, Columbus, Ohio

ST. LOUIS
PHOTO-ENGRAVING CO.
COR. FOURTH & PINE STS.
Write for Samples and Prices



REMINGTON
TYPEWRITERS

ON RENTAL
Paragon Typewriter Ribbons guaranteed satisfactory. Carbon, Fine Linen Paper, and all other supplies of the finest quality

Wyckoff, Seamans & Benedict
SAINT LOUIS BRANCH
Seven Hundred and Ten Locust Street

CASLON OLD STYLE ITALIC

IMPROVED

6a 4A, $6.00 42-Point Caslon Old Style Italic L. C. $2.40; C. $3.60

PERFECTION
Systematic Product 6

7a 4A, $5.00 36-Point Caslon Old Style Italic L. C. $2.25; C. $2.75

FURNISHING
Beautiful Specimen 20

9a 4A, $4.30 30-Point Caslon Old Style Italic L. C. $2.15; C. $2.15

SUPERIOR MODES
Elegant Printing Shows 38

12a 5A, $3.50 24-Point Caslon Old Style Italic L. C. $1.80; C. $1.70

MERIT RENOWNED
Praise Tendered Everywhere 15

16a 7A, $3.30 20-Point Caslon Old Style Italic L. C. $1.70; C. $1.60

PERCEIVED EXCELLENCE
Honor Standard Line and Unit Set 89

STANDARD LINE
ITF
INVENTED BY INLAND TYPE FOUNDRY

CASLON OLD STYLE ITALIC

IMPROVED

20a 9A, $3.20 — 18-POINT CASLON OLD STYLE ITALIC — L. C. $1.65; C. $1.55

BUSINESS MUCH INCREASED
Results of Furnishing Superior Material 50

20a 9A, $3.20 — 16-POINT CASLON OLD STYLE ITALIC — L. C. $1.60; C. $1.60

IMPROVED IN RECUTTING
Bettering Caslon Old Style Italic Design 92

26a 12A, $3.00 — 14-POINT CASLON OLD STYLE ITALIC — L. C. $1.50; C. $1.50

PERFECTING HANDSOME LETTER
Notice Systematic Remodeling of Antique Favorites 63

36a 12A, $2.80 — 12-POINT CASLON OLD STYLE ITALIC — L. C. $1.55; C. $1.25

REVOLUTIONIZED TYPEFOUNDING
Because of New Methods Introduced by Inland Type Foundry 40

40a 16A, $2.50 — 10-POINT CASLON OLD STYLE ITALIC — L. C. $1.35; C. $1.15

INVESTIGATE THE MERITS OF OUR PRODUCTS
Learn of the Remarkable Advantages in Using Standard Line Unit Set Type 85

48a 18A, $2.25 — 8-POINT CASLON OLD STYLE ITALIC — L. C. $1.30; C. $0.95

PRODUCTIVITY OF COMPOSING ROOMS IS AUGMENTED
Appreciable Saving of Compositors' Time and Labor Possible with Systematic Material 90
Greatly Increased Profits Now Earned by Users of Our Improved Productions

55a 20A, $2.00 — 6-POINT CASLON OLD STYLE ITALIC — L. C. $1.15; C. $0.85

WONDERFUL GROWTH OF THE INLAND TYPE FOUNDRY IN A SHORT PERIOD
Shows a Stupendous Business Resulting from the Introduction of the Standard Line Unit Set System of Casting Type $67
Reaching a Position that Arouses the Envy of its Competitors, Who Now Vainly Strive to Imitate its Methods

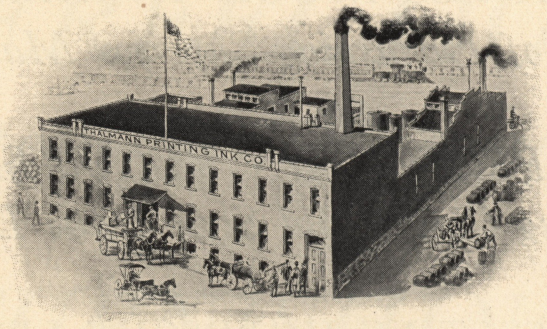
The 7-Point, 9-Point and 11-Point sizes of this series are furnished only
with weight fonts of the Caslon Old Style

HHHHHHHHH
HHHHHH HHHHHH

Satin Jet Job Black

The best all-around Job Black in the market. It **No. 327** is intensely black, very brilliant and has a good luster

$1.00
A Pound


THALMANN PRINTING INK CO.

$1.00
A Pound

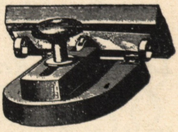
Thalmann Printing Ink Co.
Saint Louis

CHICAGO: 415 DEARBORN STREET
KANSAS CITY: 401 WYANDOTTE
OMAHA: 113-115 S. ELEVENTH ST.
DES MOINES, IOWA: GOOD BLOCK

TYPE WHICH IS NOT Standard Line *IS DEAR AT ANY PRICE*

Paper Cutter Knives can be sharpened or whetted instantly without taking them out of the machine with HOERNER'S LITTLE WONDER SHARPENER

Tried and found a success in the largest and smallest establishments. Saves time and trouble, avoids danger, never becomes uneven like a stone, never injures the knife, always preserves a true edge, and lasts a life-time. Price, $3; discount for cash. Descriptive circular with testimonials furnished by typefounders and dealers, or by *J. S. HOERNER, HIGHLAND, ILLINOIS.*



COMPLETE BINDERY OUTFITS

Knife Grinders

THE BLACKHALL
MANUFACTURING CO.

SEVENTEEN LOCK STREET, BUFFALO, N.Y.

FOUR STYLES *made in 16 sizes, from 20 to 90 inches long, warranted for wet or dry grinding. When asking for quotations send us length of knife (not width of cutter).*

A. N. KELLOGG
NEWSPAPER COMPANY

OUR READY PRINT AND STEREOPLATE SERVICE

have only to be tried to insure a continuance. They will save you time and money. Our plan enables each publisher to select his own make-up. Shipments are made promptly, as we appreciate the VALUE OF ARRIVAL ON TIME

WRITE US FOR SAMPLE SHEETS

SAINT LOUIS CHICAGO KANSAS CITY HOUSTON CLEVELAND
CINCINNATI MINNEAPOLIS LITTLE ROCK WICHITA MEMPHIS

WESTERN ENGRAVERS SUPPLY COMPANY

We manufacture all kinds of Machinery and Appliances for *ELECTROTYPERS, STEREOTYPERS AND PHOTO-ENGRAVERS*

If you are in need of anything in this line, let us know your wants, and we will try to fill them to your entire satisfaction. Send for circular

INLAND TYPE FOUNDRY, Proprietors
SAINT LOUIS AND CHICAGO, U. S. A.

One-Machine Offices

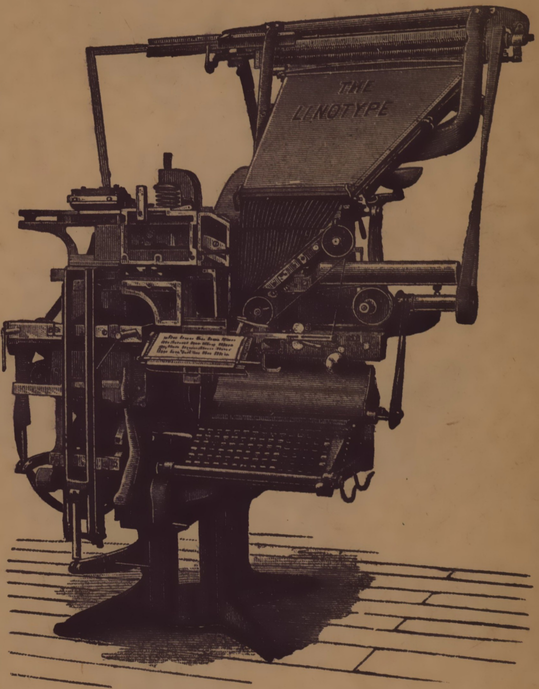
Evidence

from

Arkansas

and

Arizona



EIGHT THOUSAND IN DAILY USE

FORT SMITH, ARKANSAS

THE TIMES—No one who is publishing a A DAILY IN A SMALL CITY can afford to use hand composition. We are setting on one Linotype about 70,000 ems as a daily average, and it costs us less than 10 cents per 1,000 to set. We are operating with a machinist-operator and assistant, and they keep it going all the time. We have run it constantly night and day for six months, and the repair bill has been nil. Put The Times down as saying that the Linotype is the money-saving part of a newspaper.

PHOENIX, ARIZONA

THE HERALD—We have used one of your machines for THREE YEARS. With it we have set all the reading-matter and much advertising-matter for a six-column quarto daily. It has reduced the cost of composition at least one-half, and IS AS GOOD TO-DAY AS WHEN SHIPPED FROM YOUR FACTORY. I consider the Linotype the greatest economical invention of the century.

TERMS: RENTAL OR PURCHASE

ADDRESS
MERGENTHALER **LINOTYPE CO.**

Tribune Building NEW YORK CITY